

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

Vicente Arregui
PIEZAS LÍRICAS
para guitarra

edited by Angelo Gilardino and Luigi Biscaldi

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RÈRREN

FOREWORD



VICENTE ARREGUI GARAY (1871-1925)

Romanticism came late to Spain, although its lateness did not prevent it from blossoming into a fully developed movement. However, romanticism in Spain coincided with the post-romantic and nationalistic trends throughout Europe, and these movements finally also reached Spain, being manifested in a series of idiomatic symphonic works.

The last decades of the nineteenth and the early decades of the twentieth centuries saw a mingling of romanticism with nationalism, and one of its last representatives was the composer, pianist and music critic Vicente Arregui Garay.

He was born on July 3rd, 1871, and died on December 2nd, 1925, in Madrid. Originally he was from Navarra, an important fact because his approach to nationalism was marked by his affection for the Basque world. He studied at the conservatory of Madrid, earning first prizes in piano and composition. Among his teachers were Fernández Grajal and Bretón.

In 1892, while still a student, he wrote his first opera (*Colón*). In 1899 he received a scholarship from the *Academia de bellas artes de san Fernando* to finish his studies in Rome and Paris. As a recipient of this award, Arregui was obliged to write another opera (*La Maya*).

In the French capital he composed his *Sonata en fa menor* for piano (1902) and a symphonic

poem entitled *Calipso*. During his time in Paris, he experienced the artistic trends of the period. In 1903, he moved to Valladolid, where he made contact with the composer Facundo de la Viña.

Back in Madrid, where he finally settled, he concentrated his energies on symphonic music, and many of his works were performed by the *Orquesta sinfónica* under the distinguished direction of Enrique Arbós. His contribution to the national symphonic repertoire was a brilliant one, and he won several prizes. He thus established a firm reputation for himself in Madrid, and thanks to Lamonte de Grignon his music also came to be appreciated in Barcelona. In addition, he worked as a music critic for the daily newspaper *El debate* from 1921 to 1925, and taught instrumentation in the *Escuela superior de música religiosa*.

Like many other Spanish composers of his time, Arregui channelled a considerable part of his creative energies into opera. His first significant opera – *Yolanda* (1910) – was awarded a national prize but had to wait thirteen years for its first performance, in the *Teatro real*. Other operas by Arregui, such as *El cuento de Barba Azul*, *La Maya* and *La Madona*, were left unperformed. As befits a symphonic composer, the orchestral music in his operas is particularly noteworthy.

His symphonic output is a distinguished one. It contains two distinct strands: a nationalistic strand, dominated by the Basque influence – for instance in such works as *Suite vasca* (1901/

1904), *Aloña*, *Sinfonía vasca* in C major (1922) and *Impresiones populares* (1924) – and a Germanic strand, evident in his symphonic poems, notably works such as *Oración y escena de los ángeles* (1908) and *Historia de una madre* (1910). He also composed sacred music and string quartets.

The catalogue of Arregui's works, compiled before the discovery of the pieces in this volume, includes only one guitar piece, entitled *Cuento viejo* (1925). As for the five guitar works brought to light by Angelo Gilardino and included in this volume, some of them share their titles with other works in Arregui's catalogue. Specifically, the *Tonada de ronda - León* shares its title with a movement of the *Impresiones populares* (1924), a symphonic poem comprising two suites in which the second suite's first movement is entitled *Tonada de ronda, León*. Additionally, among Arregui's piano works are *Tres piezas líricas* (undated), a title which, as Angelo Gilardino explains below, was attached to some of the pieces in this volume.

Roberto Morón

Madrid (Spain), March 2003.

A NOTE FROM THE EDITOR

For a long time, the name of Vicente Arregui was connected in my mind with the knowledge that Segovia had performed an unidentified piece by him in May 1925 at a concert in Paris. The discovery in May 2001 of a significant body of guitar music by him at the Segovia archive in the Segovia foundation, was therefore a pleasant, if not totally unexpected, event.

Arregui's guitar legacy in the archive consists of a compact set of five works (although some appear more than once), written in delightful calligraphy on poorly preserved landscape-

format music paper. The pieces, which are dated, are as follows:

- CANCIÓN LEJANA (*Version 1: September 1924 - Version 2: January 13th, 1925*)
- INTERMEDIO (*February 1925*)
- CAMPESINA (*February 25th, 1925*)
- CONFIDENCIA (*February 26th, 1925*)
- TONADA DE RONDA-LEÓN (*March 1st, 1925*)

As can be seen, these works were written in a relatively short time, between September 1924 and the first day of March 1925. They thus belong to the last period of the composer's life. This concentration of guitar music in the output of a composer who had never before written for the instrument indicates that the revelation of Segovia's art had suddenly and enthusiastically captivated him. Also, it reinforces the suspicion – suggested by some titles in the catalogue of Arregui's works – that some of these five pieces might be the result of the composer's adaptation to the guitar of piano works which he had written before, and to which I have regrettably no access.

Be that as it may, the author's concern over the suitability of his writing for Segovia is evident. This concern extends to the point of providing two versions of *Canción lejana* and two copies (identical in their musical contents) of *Cam-pesina*. The two manuscripts of the latter bear the same date (*Madrid Fevrero 25 1925*), indicating – I presume – the date the piece was finished and copied twice. However, it is curious to observe in the two manuscripts of the *Canción lejana* that the earlier version (dated *Valladolid Sbre 1924*) is in several details much more properly written for the guitar than the later version (dated *Madrid 13 Enero 1925*). Accordingly, I have based the present edition of this piece on the earlier manuscript (that is, the Valladolid manuscript). Again, it is noticeable that only one day separates *Cam-*

pesina from the subsequent *Confidencia*, which reinforces my conviction that the dates are not dates of commencement but dates of completion, or possibly dates of transcription by the author from himself.

Another series of questions arises from the fact that three of the five pieces of the collection (*Intermedio*, *Campesina*, *Confidencia*) – besides their respective, individual titles – bear a general title given as *Tres piezas líricas para guitarra* on the *Intermedio*, and as *Piezas líricas para guitarra* on the other two items. Accepting that the *Piezas líricas* were a triptych, we encounter a problem in establishing their order, because both *Intermedio* and *Campesina* show at their head the Roman number *II*, whilst *Confidencia* shows none. I have addressed this rather confusing arrangement in what seems to me the simplest way, by retaining the individual title of each piece and by extending – not unreasonably, I hope – the general title *Piezas*

líricas to cover the whole collection of five pieces. As for the sequence of the five pieces, I have followed their chronological order.

Clearly, in the whole of the repertoire of original guitar music written for Segovia by twentieth-century composers, this collection shows the hand of an old-fashioned Spanish romantic composer, with one ear on the intimate parlour music of the time and the other on the echoes of popular music coming from countryside. I do not know which of these five pieces Segovia tried out in concert in May 1925, but I would bet it was *Campesina*.

As is customarily in this series, the original manuscripts are reproduced here in facsimile.

Many thanks to Allan Clive Jones for his assistance.

Angelo Gilardino
Vercelli (Italy), April 2003.



Vicente Arregui
PIEZAS LÍRICAS
para guitarra

edited by Angelo Gilardino and Luigi Biscaldi

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Al gran artista de la guitarra Andrés Segovia

CANCIÓN LEJANA

para guitarra

Vicente Arregui

Andante molto espressivo

① CVI

rit. *p* sempre ligado *p* a tempo

① ② ① ③ ④ ⑤ ⑥ *más p*

① CV ① *mf* v ⑤ v

CIII ① *p assai p* *cresc.*

② *mf*

21 *rit.*
p assai

CII CII

p a tempo

poco más *f*

25

CI₁

p

p

29

CIII

accelerando

cresc. poco a poco ----- *molto*

33

Poco più y apasionado

CVII XII

XII VII

ff

37

a tempo

f

rit.

p

Fermata o cadenza

41

ppp a capricho

rit. ----- *assai*

a tempo

44

pp *v*

pp

①

48

CII

mf *siempre expresivo* *destacado el canto*

51

② ① ② ③ ④

54

② ① ② ③ ④

③ ① ③

57

① ② ② ④

① ② ③ ④

f *p assai* *mf* *v*

61

p assai *cresc.*

66 *mf* *p assai* *rit.*

71 *a tempo* *p* *poco más f* *p*

76 *accelerando* *cresc. poco a poco* *Poco più* *ff*

80 *molto* *a tempo* *f* *rit.*

84 *apasionado* *pp* *pp*

89 *pp* *ppp* *ppp*

93 *poco rit.* *ppp* *ppp*

INTERMEDIO

para guitarra

Vicente Arregui

Animado

The musical score is written for guitar in 2/4 time, key of D major (two sharps). It consists of 24 measures, divided into six systems of four measures each. The score includes various guitar techniques such as triplets, slurs, and dynamic markings.

Measure 1: Starts with a treble clef, key signature of two sharps, and a 2/4 time signature. The first measure contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). The second measure contains a triplet of eighth notes (A4, B4, C#5) and a quarter note (D5). The third measure contains a triplet of eighth notes (E5, F#5, G5) and a quarter note (A5). The fourth measure contains a triplet of eighth notes (B5, C#6, D6) and a quarter note (E6). The dynamic marking is *assai f*.

Measure 5: The first measure contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). The second measure contains a triplet of eighth notes (A4, B4, C#5) and a quarter note (D5). The third measure contains a triplet of eighth notes (E5, F#5, G5) and a quarter note (A5). The fourth measure contains a triplet of eighth notes (B5, C#6, D6) and a quarter note (E6). The dynamic marking is *mf*.

Measure 10: The first measure contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). The second measure contains a triplet of eighth notes (A4, B4, C#5) and a quarter note (D5). The third measure contains a triplet of eighth notes (E5, F#5, G5) and a quarter note (A5). The fourth measure contains a triplet of eighth notes (B5, C#6, D6) and a quarter note (E6). The dynamic marking is *f*.

Measure 15: The first measure contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). The second measure contains a triplet of eighth notes (A4, B4, C#5) and a quarter note (D5). The third measure contains a triplet of eighth notes (E5, F#5, G5) and a quarter note (A5). The fourth measure contains a triplet of eighth notes (B5, C#6, D6) and a quarter note (E6). The dynamic marking is *pp*.

Measure 19: The first measure contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). The second measure contains a triplet of eighth notes (A4, B4, C#5) and a quarter note (D5). The third measure contains a triplet of eighth notes (E5, F#5, G5) and a quarter note (A5). The fourth measure contains a triplet of eighth notes (B5, C#6, D6) and a quarter note (E6). The dynamic marking is *p*.

Measure 23: The first measure contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). The second measure contains a triplet of eighth notes (A4, B4, C#5) and a quarter note (D5). The third measure contains a triplet of eighth notes (E5, F#5, G5) and a quarter note (A5). The fourth measure contains a triplet of eighth notes (B5, C#6, D6) and a quarter note (E6). The dynamic marking is *ff*.

28

gracioso, dulce

32

f ff

37

p

41

ff

45

p

49

f

53

Example 53 shows measures 1 through 4. The melody continues with eighth and sixteenth notes, and the bass line features a steady eighth-note accompaniment.

gracioso, dulce

Menos

Poco più

65

dulce

CII

CV

①

②

dulce

69

CL₁

8

4 7 7 0 1 0 4

3 3 3 3

73

This musical score segment contains measures 73 through 78. Measure 73 begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The first staff has a whole rest, while the second staff starts with a forte (*f*) dynamic and plays eighth notes. Measures 74-78 continue with similar patterns, featuring various rests and note values. A piano (*p*) marking appears at the start of measure 78. The piece concludes with a repeat sign and a double bar line.

f assai
rit.

f assai

rit. _

Tempo I

77 CII _____

ff

81

ff

85 CII _____

ff

89

f assai

94 CV _____

f *rit.*

98

p *ff*

CAMPESINA

para guitarra

Vicente Arregui

Animado

8 *mf* ⑤ ② ③

7 ④ ② ③ ①

13

19 *p* ② ②

25

31 *assai f* ① ①

37

CV

43

mf

49

55

61

67

pp *f*

73

79

85

91

97

103

109

sempre *ff*

115

p
dulce

122

pp

127

cresc.

134

ff

140

ff

147

poco f

154

dim.

161

poco

167

pp dim.

172

ppp

178

Menos

Menos

CONFIDENCIA

para guitarra

Vicente Arregui

Moderado

The musical score for 'CONFIDENCIA' by Vicente Arregui is written for guitar in 3/8 time. The tempo is marked 'Moderado'. The score consists of six staves of music, with measures numbered 1 through 31. The key signature has one flat (B-flat). The score includes various musical notations such as fingerings, dynamics, and articulation marks.

Staff 1 (Measures 1-6): Starts with a treble clef and a key signature of one flat. The first measure is marked *pp*. Fingerings are indicated by numbers 1-4. A slur covers measures 1-6.

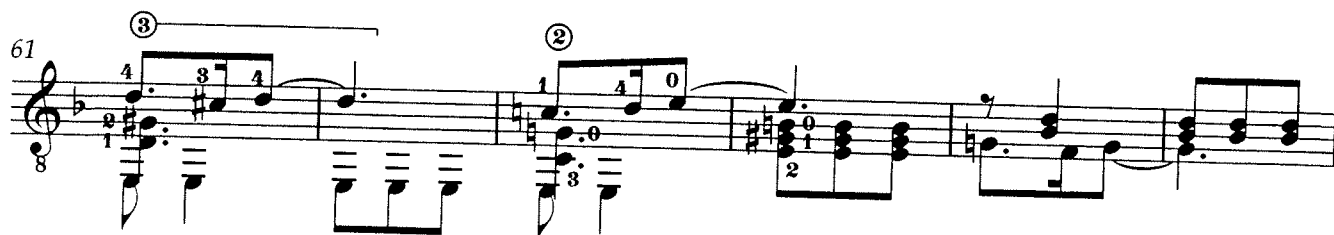
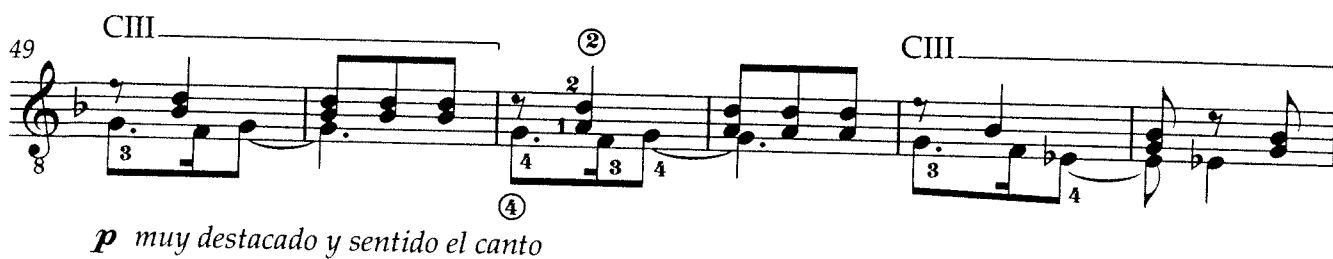
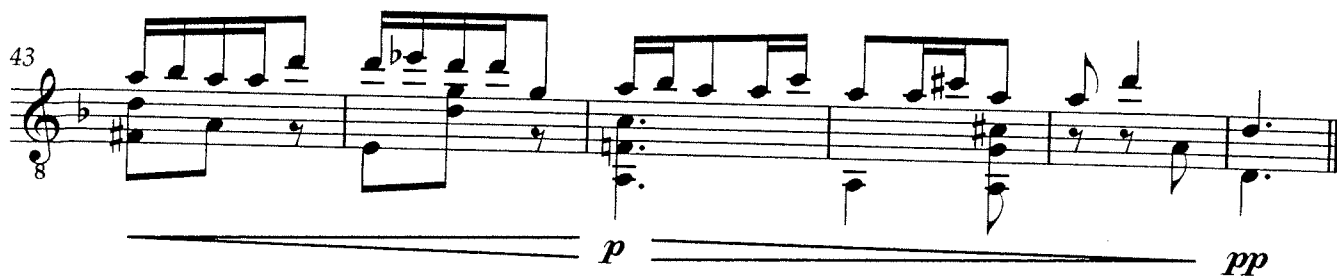
Staff 2 (Measures 7-12): Continues the melody. Fingerings are indicated by numbers 1-5. A slur covers measures 7-12. The dynamic *cresc. poco* is marked at the end of the staff.

Staff 3 (Measures 13-18): Starts with a treble clef and a key signature of one flat. The first measure is marked *p*. A slur covers measures 13-18. The dynamic *pp* is marked at the end of the staff.

Staff 4 (Measures 19-24): Continues the melody. Fingerings are indicated by numbers 1-4. A slur covers measures 19-24. The dynamic *pp* is marked at the end of the staff.

Staff 5 (Measures 25-30): Starts with a treble clef and a key signature of one flat. The first measure is marked *cresc. poco*. A slur covers measures 25-30. The dynamic *p* is marked at the end of the staff.

Staff 6 (Measures 31-36): Continues the melody. Fingerings are indicated by numbers 1-4. A slur covers measures 31-36. The dynamic *dim.* is marked at the end of the staff.



73 CIII ——— CIII ——— ①

p cresc. poco a poco

79 CVIII ———

ff

85 CVIII ——— CVI ———

dim.

91 CIII ——— ② ③

p *dim.* *pp rit.*

a tempo

97

pp

103

CIII

109

3 4 3

p *pp* *pp*

115

CIII

121

4 2 4 4 1

p *pp*

rit.

a tempo

127

4 2 3 4

⑤

p como antes

CII

133

4 2 1 0 1 2 4

⑥

139

p cresc. poco a poco

145

ff

151

dim.

157

p
a tempo
dim.

163

pp

169

poco a poco rit. e dim.

175

ppp

para guitarra

Tranquilo *

* No es precisa la regularidad metronómica: debe destacar la emotividad del ejecutante

31 CIII CI CI

pp *p*

36

p

41 CIII CVIII

pp *p*

46 CIII CI

pp *p*

51 Più mosso

ff *p*

56 CII

p

CII _____ CIV _____

gracioso p y destacando el canto

CVII _____

ff muy ritmico

siempre ff

86

Tempo I CVII

91

96

101

106

111

116

Tempo II
CII

121 *assai rit.* **ff**

126 **ff** *siempre*

131 *poco f*

136 *pp* *assai rit.*

Tempo I
CX

141 *p* *alargando* **f**

148 *p* *alargando* **ff** *pp* *alargando molto*

155 CII *a tempo* **pp** *rit.*

EMISION DE LA

para guitarra

Al gran estirar de la guitarra

siempre mucho apretado

stacc

siempre apretado

it. ... a tpo

acc

verr. poco a poco molto

fermata o cadencia

a capriccio

sempre apertoso

destacado el trazo

[illegible]

Fatmeh Sae 1924

1-67. Времене

Tres piezas breves para Violoncello

Intermedio

Quinta de 8

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *marcato* and *for*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *for*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *for*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *for*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *for*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *for*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *for*.

Handwritten musical score for a string quartet, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Clasificación de 1925

F. Freyre

Campeña

P. Campos para guitarra

II

Handwritten musical score for guitar, consisting of 11 staves. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is divided into two main sections by a double bar line. The first section includes markings for *mf* (mezzo-forte) and *amara* (bitter). The second section includes markings for *f* (forte), *dim* (diminuendo), and *cres.* (crescendo). The notation is dense, with many notes and rests, and includes some slurs and phrasing marks.

Handwritten musical score for a piece titled "Missa". The score is written on multiple staves, featuring complex notation including chords, arpeggios, and various dynamic markings. The notation is dense and expressive, with many slurs and accents. The piece is marked "Missa" at the bottom right. The score includes several dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), *cresc.* (crescendo), *dim.* (diminuendo), *poco* (poco), *molto* (molto), *harmonica*, and *Missa*. The score is written in a style characteristic of Liszt's late works, with a focus on harmonic richness and melodic flow.

Madrid Febro 25 1925

P. Freyre

Pezes lineas para guitarra

Cafidena

Moderato 144

Handwritten musical score for guitar, titled "Cafidena" and "Pezes lineas para guitarra". The score consists of ten staves of music. The first staff is marked "Moderato 144" and "pp". The second staff has "pp" and "cres. poco". The third staff has "pp" and "dim". The fourth staff has "pp" and "cres. poco". The fifth staff has "pp" and "cres. poco". The sixth staff has "pp" and "cres. poco". The seventh staff has "pp" and "cres. poco". The eighth staff has "pp" and "cres. poco". The ninth staff has "pp" and "cres. poco". The tenth staff has "pp" and "cres. poco". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

Madrid 26 de febrero 1925

F. Arce

Comoda de lavar - vete para guarnecer

tranquilo = 16 = 1 (1)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include: *8. lapa*, *moderato molto*, *mf*, *allegro*, *pp*, *rit.*, *dim.*, *adagio*, *grace*, *ritardando y canto*, *fin*, and *adagio*. The score is written in a cursive, handwritten style.

(1) No es preciso bajar el ritmo instrumental: solo ~~placando~~ la ~~temperatura~~ del ejecutante ~~detiene~~ la ~~temperatura~~

[illegible]

Madrid Mayo 1 de 1925

— *Treepe*